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BOSTON.

The exhibition of Old Masters now open at the Vose Gallery contains so many interesting and exceptionally good specimens of the early English, French, Dutch, German, and Spanish schools, that it is to be hoped that Messrs. R. C. and N. M. Vose will extend it over the time allotted for it to run.

In the main gallery are hung 16 examples of Reynolds, Gainsborough, Lawrence, Raeburn, Harlow, Cotes, John Russell, J. Phileberte Ledoux, Louis Toque, C. Coello, Gerbrand Van den Eeckhout, Cornelius Van Harrlem, Joachem Von Sandrart, "The Master of Frankfort" and Domenico Puligo.

The pictures are mostly of the XVII and XVIII centuries, although there are several of an earlier period. One of the earliest and most interesting is the "Madonna, Child and Saint," by "The Master of Frankfort", executed with the quaint formality of the times. Another very early example is "Madonna and Child," by Domenico Puligo, 1475-1527.

The Reynolds, a large decorative portrait of "Robert Drummond, D. D., Archbishop of York, and Chancellor of the Order of the Garter," was bought directly from a descendant, the present Earl of Kinnoul. Messrs. Vose are to be congratulated on securing so fine an example; also for the two Raeburn portraits, that of "Mrs. Richardson née Elisabeth Stuart," and "Kirkman Finlay, M. P."

Important among the Dutch pictures is the "Continence of Scipio," by Gerbrand Van den Eeckhout, a large picture of the Rembrandt school, brilliantly executed. One notes also, by reason of its fine color and tone, "Woman with an Orange," by Cornelius Van Harrlem. Frances Cotes' portrait of "Miss Mary Dashwood," gowned in grey silk trimmed with pale rose, busy with her "tatting," and Lawrence's "Lady Ogilvie."

In the private gallery there is a splendid landscape by Francesco Zuccarrello, and one by "Barker of Bath," of the Dutch school, but showing marked English influence. A small but typical Gainsborough landscape comes from the collection of the late S. D. Warren.

An interesting portrait by Pantoja de la Cruz, is the queer of Spain, clad in an ample, decorative brocade gown, after the fashion of her day. There are also a life-size portrait of "Lady Sophia Bentinck," by Sir Godfrey Kneller, and "Nell Gwynn," by Sir Peter Lely.

A striking composition, "He That Is Without Sin Among You," by Adriaen Van der Venne, together with examples of John Singleton Copley, Benjamin West, Andre Scacciati, Geo. Willcox, and J. Stark, are also shown.

PORTLAND.

The Portland Society of Art held the opening reception of its third annual exhibition, on April 18, in the galleries of the T. D. M. Sweat Memorial Art Museum.

The exhibition is unusually large, well hung and representative. In the central gallery attention is attracted to Philip Little's "Herring and Wiers," a study of sea-weed and dull skies in browns and grays and, in a higher key, "The Opposite Shore," full of sunlight and motion.

Mrs. de Haas' "Surf after a Storm," which took the Marine Prize at the Woman's Art Club exhibition, in New York, is shown to good advantage. Her "Incoming Tide," while full of life and motion is a trifle less interesting in color and composition.

"A Winter Day," by Jonas Lie is strong in drawing and depth of tone. Especially noticeable also in this gallery are "Cohasset Rocks," by Marion Howard. "The Crest, Winter," by John Calvin Stevens, vice-president of the Society, and miniatures by Mary Tamahiel and Bertha Coolidge.

In another gallery are found several unusual and interesting groups of water colors by Jane Peterson, Edith Penman, Isabella C. Percy and Carl J. Nordell, and to a well studied bit of still-life, "Three of Us," by Alden Hibbard, who recently won the Page Travelling Scholarship at the Museum of Fine Arts, Boston, and two good heads by Claire C. Soule.

HARTFORD.

The death of Mr. J. Pierpont Morgan is keenly felt here where the Memorial Art Museum, his gift to the city in honor of his father, Junius Spencer Morgan, stands, almost completed. During his last visit here, shortly before sailing for Europe, Mr. Morgan looked over the Museum with Director Frank B. Gay and expressed great satisfaction with the progress of the work. Hartford fully expected that Mr. Morgan would be present at the dedication of the completed Museum, as in Jan., 1910, he had come up from New York to dedicate the first part of the building, on which occasion he had turned over to the trustees an endowment consisting of shares of Steel preferred.

On his last visit, Mr. Morgan, speaking to Director Gay of a portrait of himself, which it had been expected would sooner or later be installed in the Museum remarked, "You can't hang me yet awhile." It seemed likely then that the great financier would live many years. His rather sudden death leaves Hartford in doubt at present as to the Museum's possible contents. Mr. Morgan had given no hint as to how he should fill the new galleries. In the completed galleries there is only one painting representing his collection, namely, Benjamin West's large "Raising of Lazarus."

A set of very fine old tapestries, however, make a valuable feature of these galleries, which contain as well, a fine collection of paintings formed by the Wadsworth Atheneum. Of portraits painted of Mr. Morgan, a very fine early one by Frank Holl, R. A., is highly rated. Whether the Holl portrait or a later one will come to Hartford is not yet known.

MINNEAPOLIS (MINN.).

Louis Betts, the Chicago portraitist, is here temporarily to paint the portraits of John Washburn and Jas. S. Bell for the Washburn-Crosby offices.

The instruction in mural decoration for the Minneapolis School of Fine Arts is painting a mural decoration for the grill room of the new Elks Club House. The subject is from Robin Hood, the color scheme harmonizing with the woodwork.

OBITUARY.

Alfred O. Deshong.

Alfred Odenheimer Deshong, a wealthy philanthropist and art connoisseur, died at Chester, Pa., April 19 after a lingering illness.

Mr. Deshong came from a family that has been prominent in the history of Delaware county, for more than two centuries. He was of Huguenot descent. After the close of the Civil War he entered business with his brother, the firm name being A. O. & John Deshong, Jr., with quarries at Ridley river. When his brother died in 1894, Mr. Deshong discontinued active business to give his whole attention to the management of the large estate that had fallen to his charge.

In 1870 he began the collection of art works, and Dr. Mathews Woods, president of the Browning Society of Philadelphia, who has visited all the noted collections of Europe, states that in point of important pieces of ivory carvings, nowhere in the world does he know of any collection that equals that brought together by Mr. Deshong.

Filippo Prosperi.

Filippo Prosperi, for thirty years at the head of the Roman Academy of Art, died recently in Rome. He was born in 1831 at Artena, and was a noted fresco painter.

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